

In 1910

Embroidery and Lace

edited by Helen Hough



Excerpts from
Arthur Mee's
the *Book of Knowledge*and
the *Children's Encyclopedia*

James G. Collins & Associates Arlington, TX 2018



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Hough, Helen, Editor

Embroidery and Lace: Things to Make and Things to Do in 1910.

James G. Collins & Associates, Arlington, Texas, 2018

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Consider also Archive.org as it helps make many resources available to all of us.

I would be surprised if any organization returns even a nominal donation. -HH

Things to Make and Things to Do in 1910

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Notes About This Publication

This book has been derived from selections from the very early editions of the *Book of Knowledge* and the *Children's Encyclopedia*.

The text in this book has been changed slightly from the originals.

- 1. Spelling, where appropriate, has been changed to American forms.
- 2. Any mention of the cost of materials has been deleted.
- 3. Comments by the current editor may be indicated by square brackets, [] in text. or an asterisk, * for footnotes.
 - "Modifying the Doll House" and "Making the Furniture for Larger Dolls" are written by the current editor.
- 4. All text and images have been reformed from the original versions and the lay out has been adjusted to fit 8 ½ x 11 inch paper. Each image has also been manipulated for clarity.

The references on the last page of each section are to online versions of the *Book of Knowledge* and the *Children's Encyclopedia* volumes where the original information can be found.

Things to Make and Things to Do in 1910

EMBROIDERY

Darning Stitch

Dainty Muslin Window-Curtain

Drawn Thread Embroidery

Dainty Afternoon Tea-Cloth

English Embroidery

How To Work English Embroidery

Huckaback

Huckaback Table Cover

Ribbon Embroidery

Table-Square In Ribbon Work

Satin Stitch

Cases for Handkerchiefs and Gloves
Dainty Brush and Comb Bag
Embroidering a Pocket-Handkerchief
Putting a Name On a Handkerchief
Roll-Up Case for Silks [Embroidery Floss]

Things to Make and Things to Do in 1910

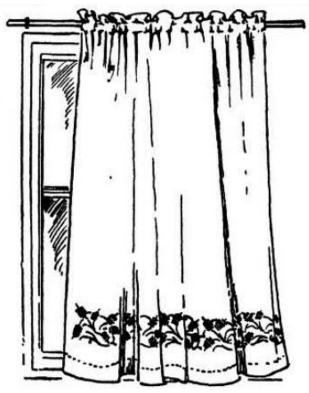
EMBROIDERY

Darning Stitch

Dainty Muslin Window-Curtain

A DAINTY MUSLIN WINDOW-CURTAIN

The idea illustrated in picture 3 is a charming way of decorating short, white, book-muslin [a thin plain-weave cotton fabric] curtains, and the wonderful thing about it is that there is no need to have the pattern drawn on to the material, because this kind of muslin is transparent enough to be seen through. The pattern, which is drawn on paper, is therefore pinned underneath the muslin, and the work done on top.

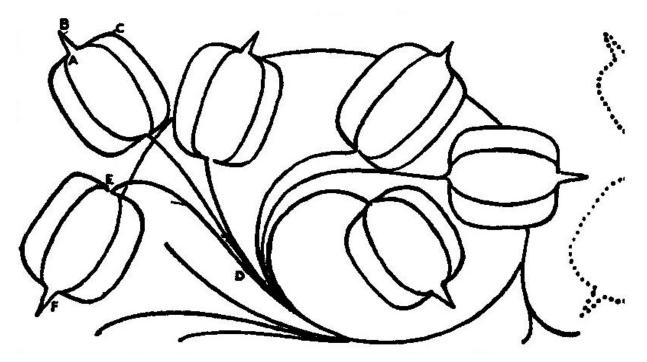


3. The curtain complete

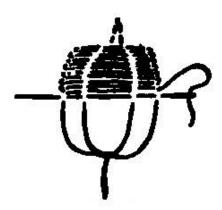
The particular design shown below, which is made from the honesty plant, is a repeating pattern — that is to say, we work one section and shift it along to continue, and the design is arranged to join on neatly, as indicated. The best thread to use is white flax thread — medium fine. We should cut it so that long threads are left to work with, and use a medium-sized darning-needle.

We must measure our window, cut the muslin to fit, and make the hem before we begin our pattern, which must be traced on to a sheet of note-paper from the picture, and outlined in ink. With two pins it can be fixed underneath the muslin, on the left side, 2 inches above the hem.

We all know the darning-stitch, which is described in the section, "How to Make Old Clothes New"; that and ordinary running stitch is all we have to use. If we have forgotten how to darn, we should turn to that section, where it is fully explained.



Now to begin: we tie a very tiny knot in the thread, and put the needle in at point A — in the pattern picture, behind the muslin; the pattern can be bent for the purpose. We run three stitches to B, and three back again to A, a long stitch to C, and then start darning from side to side of the honesty shape. We take three long stitches on top and two tiny ones underneath, leaving a small loop at each end until the shape is covered and we are down to the stalk. We run down the stalk and up the next one, from D to E, where we begin to darn the next honesty shape, this time working upwards. Finish off with a back stitch at the point marked F.



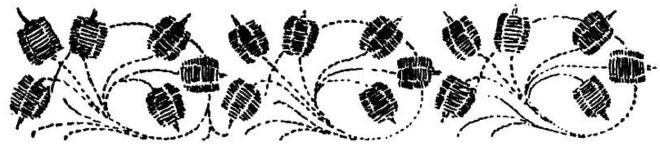
2. The darn

This should almost finish the thread, but even if we still have some cotton left we should begin with a new thread at the top of the next shape. Joins in the middle of a shape must be avoided. We continue like this, running all the stalks and darning the shapes. The paper pattern underneath our work makes it firm, and prevents puckering.

We should notice that the two little stitches are always made on the inner lines, which are to help us to keep them straight, and also form part of the pattern.

For those of us who do not know how to trace off the pattern, this will explain. Buy a sheet of tracing-paper and cut off a piece big enough to cover picture No. 1. Lay it on top, and go over the whole pattern, which will clearly show through, in pencil. Remove it and pin it to a piece of stout note-paper, and then get a piece of carbon-paper, such as drapers use in their bill-books, and lay that in between. Go over the pattern on the tracing-paper again, and a clear impression from the carbon will be left on the sheet of note-paper below. A charming table-center can be made with this pattern by using it as a border all round a square of fine muslin.

It should be finished with a hem 1 inch wide, and backed with a piece of soft pink silk to show up the pattern. Or, if we like, we can make a little pin-cushion for some- one's birthday by using one "repeat" of the pattern only, darned on to a piece of muslin cut into an oblong shape measuring 6 ½ inches by 4 ½ inches. But, instead of darning it in thread, we can use mallard floss silk in palest pink, costing a small amount a skein. When the darning is done, cut another piece of muslin, the same size, for the back, and join these two pieces neatly together by running them round three sides, ½ inch from the edge. This makes the little bag to contain the cushion, and when we have turned it right side out, it is quite ready to go on.



4. The finished pattern for the curtain, showing how the sections are repeated.

Book of Knowledge. (1911). v. 22, p. 5198-5199 https://archive.org/details/TheBookOfKnowledge22 Book of Knowledge. (1912). v. 17, p. 5198-5199; https://archive.org/details/1912bookofknowledge17meea Book of Knowledge. (1919). v. 19- 20, p. 5350-5351; https://archive.org/details/in.ernet.dli.2015.53235 Book of Knowledge. (1919). v. 19- 20, p. 5350-5351; https://archive.org/stream/in.ernet.dli.2015.272703 Children's Encyclopedia. (1910). v.8, p. 5198-5199; Hathitrust.org

Things to Make and Things to Do in 1910

EMBROIDERY

Drawn Thread Embroidery

Dainty Afternoon Tea-Cloth

A DAINTY AFTERNOON TEA-CLOTH

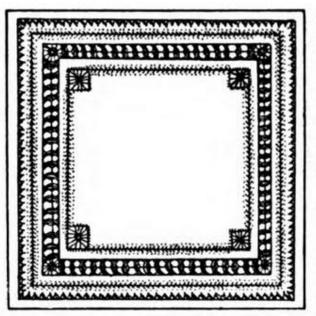
Let us see what we want to make the charming little drawn-thread-work tea-cloth, illustrated on the next page. We want a piece of linen, about a yard square – not too fine, as the finer it is the more difficult it will be to work – and a skein or two of the Teneriffe cotton especially made for this kind of work [DMC Cordonnet Special, size 70 cotton thread is a near equivalent].

The first thing to do is measure the hem. A fairly wide one is necessary, so we will allow 6 ½ inches. The ¼ inch is for the little piece to turn in, and the 6 inches, doubled into two, will give a hem of exactly 3 inches. When we have measured our hem we cannot turn and tuck as in ordinary work, for our corners must be left loose to draw the thread, but we mark the size of the hem by drawing one thread exactly where we shell sew the hem later on. As a matter of fact, we want more than one thread for the hem, but in all drawn-thread work the insertions are worked first, and this is what we will proceed to do.

The insertion as shown in the picture is really the very easiest work that can be devised, and can be done by any child who is able to sew well. We begun by removing, in one direction only, as many threads as necessary. This, of course, leaves nothing but loose strands, and it is the uniting of these into clusters which is called drawn-thread work.

First of all, however, it is necessary to measure the space which must be left between the hem and where the insertion is to be, especially if it is desired to work a fine feather-stitching as shown in picture 5, which will greatly increase the value of the work. This fancy feather-stitching has already been explained in the *Girl's Workbasket*'s "The Doll's Little Stays" section and an extract of this is included near the back of this book.

Once the space has been decided upon, draw a thread very lightly on each side at the given point. If we want our cloth to be perfectly square we must take the trouble to count our threads, and if the linen chosen is coarse enough this will give very little trouble.



5. Tea-cloth trimmed by drawn-thread work

This one thread drawn on each side will form at the four corners where they meet a little pinprick of a hole. This is to be a little empty square, which we will later trans- form into a pretty wheel. For the moment we will use it as a landmark, and, inserting the point of some sharp scissors, we will cut the linen very straight, following the woven threads for two sides of the corner — that is, 1 inch on each side of the pinhole.

We must repeat this at each corner. Now, to prevent these cut threads becoming loose on the sides of the material forming the corner, we will immediately work a loose buttonhole stitch as shown *Girl's Workbasket*'s "How to Use the Needle" section which is included near the back of this book. This will save a considerable amount of trouble, and will keep the work neat and tidy.

Now comes the most fascinating part — the drawing of the threads. By fraying out the cut part which faces our buttonholed edge, we shall have just enough hold on the threads to draw them out easily. We must not try to draw out several threads at once, for the weaving is done in threads which cross each other, and if we pull two at the same time they will press one on the other, so keeping each other in place. All the long threads being

drawn out along the 1 inch cut will leave us a band of loose up-right threads, and on these threads we will set to work.

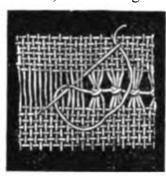
For a beginner few patterns are really simpler than the one which is known as *single crossing*. For single crossing, reckon the strands—that is, each lot of upright threads to be taken up with the needle — in sets of five. Two sets are necessary for each pattern. Now we must thread our needles with a long thread, and start in the middle of the button- hole edge at the extreme corner of the band of loose strands, as in picture 2.



2. Single crossing

Bring the needle down over two sets, back up under the lower and over the upper of these sets; then go down again behind the upper and lower sets, and out below them. The thread is now drawn up, and the two sets crossed. If we repeat all along, our work will look like the insertion in picture 5.

A very useful stitch in the drawn-thread work is knot-stitching, so called because the thread is formed into a knot. This knot is a kind of chain-stitch, made by bringing the threaded needle out on the right side of the work at the top of the material, then bringing the thread down across the loose strands of the material and up again to the right. This forms a loop which is held down at the bottom by the left thumb. Next insert the needle to the left of the thread and under the strands to be enclosed, then through the loop, thus forming a

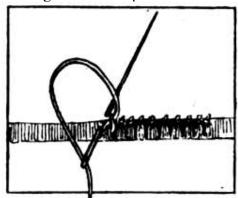


knot to be drawn tight, by moving the thumb and pulling the working thread through. This knotstitch is most used in hemming drawnthread work, and is the one shown in in picture 4 on this page.

4. Knot-stitching

When the insertion, as already explained insert above, has been done all round, turn in the edge of the material, fold the hem down in the usual way with the ¼ inch inside, and tuck it neatly all round, exactly along the line of the first drawn thread. The corners must be turned very carefully, otherwise they will feel thick. The open ends will have to be sewn over in little fine over — stitches. Now, we cannot work a hem-stitch without more threads being drawn, so we will again use the point of the sharp scissors and cut as many threads on each side as will be necessary to make a suitable hem — about four or five threads will be sufficient.

Hem-stitching is shown in picture 1.



1. Hem-stitching

This is how the stitch is worked. Thread a needle with a long piece of cotton, and fasten it to the upper edge of the loose strands, at the right-hand end of them, by taking a couple of stitches, and bring the needle out three threads above the loose strands and threads. Insert the needle into the loose strands, exactly under the place where it last came out, and take three strands upon it from right to left, keeping the cotton under the needle. Draw out the needle; insert it again where it last came out, but this time bring it out three threads above the loose strands as before.

3. A corner



But what about the corners?
When bands of openwork are carried along two sides of a piece of work, a space or "open square" is formed in the corner where the lines of work meet. In ordinary hemstitching this space is so

small that it may be passed over, but where more strands are drawn a filling is necessary, and this usually takes the form of some such wheel as shown in picture 3.

The foundation strands, or spokes of these, are the continuations of the working threads that have been used along the single crossing insertion. Two or more threads are then put right across from

corner to corner, and the wheel is worked from the center. The needle has to be taken alternatively over and under one of these spokes, formed by the crossing threads, close round the center until this has been surrounded four or five times. The needle is linked through the last round of the thread, between the spokes, and the thread is taken across to the vacant corner, where it is fastened off

References:

Book of Knowledge. (1910). v. 10, p. 2351-2352; https://archive.org/stream/TheBookOfKnowledge10 Book of Knowledge. (1912). v. 23, p. 5449; p. 5449-5450; https://archive.org/stream/1912bookofknowledgec17meea Book of Knowledge. (1919). v. 9-10, p. 2357-2358; https://archive.org/stream/bookofknowledgec08thom [borrow] Children's Encyclopedia. (1910). v.4, p. 2351-2352 Hathitrust.org

Things to Make and Things to Do in 1910

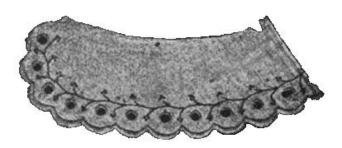
EMBROIDERY

English Embroidery

How To Work English Embroidery

HOW TO WORK ENGLISH EMBROIDERY

Most girls nowadays wear soft linen collars and cuffs, and a very dainty finish to a frock they make. But although, of course, it is quite possible to buy such things ready made, many of us wisely prefer to make our own. They are very simply made, and we may have many kinds. Pleated muslin edged with lace looks very pretty, and so does ordinary lace fitted on to a little band of muslin. Worked on white or colored linen, in what is known as broderie anglaise, or English embroidery, they really look quite charming.



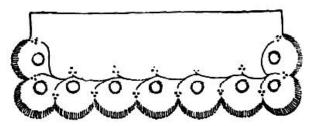
Picture 5 shows a very pretty example of such work. The collar is rounded and of a "Peter Pan" shape, while the cuffs are just a straight piece. These are 6 2 ½ inches wide. The collar is 3 inches wide, and measures 13 inches on the inside edge and 23 inches on the outside, or scalloped, edge. They are made of white linen, of the sort known as "shirt-front" linen; this kind is firm, and will not pull out of shape. Half a yard of the linen will be sufficient.

The best white thread to use in the embroidery part is D.M.C., Number 10, and we do our work with an ordinary crewel needle.

The principal part of the pattern of our collar and cuffs is made up of little holes worked round, decorated with an outline pattern of dots and stem stitch.

The border of our collar is scalloped and buttonholed. The little holes in the pattern are exactly like eyelet holes, only much bigger. They are not difficult to do, but care is needed not to pull them out of shape while we are working.

3. THE PATTERN OF THE CUFF



The scalloping can be worked out with the aid of a large coin that is the right size in this case. We start from the center-back of the collar, and mark one half-circle in pencil, using the coin as a guide, spacing out the scallops evenly round the edge. We shall find that an ordinary-sized collar will take about 11 scallops on each side of the center one, that is, 23 scallops in all.

When we have marked the outside edges of the scallops, we must use our coin again to get the inside edge, and make each of the half-circles with a crescent shape.

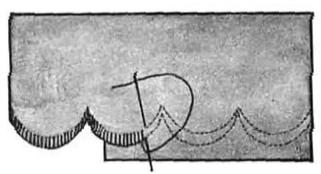
Next we want to put in the circles for the holes. The point at which to place them is easily found, as one hole comes above each scallop. The end of a lead pencil will give us the size, and, if we press it hard on to the stuff, we shall find that it leaves a clear outline on the material, which we can pencil over if we do it at once. Of course, we might use a Briggs transfer for our pattern, but it is so simple that it seems a pity not to make it ourselves. The dots are next put in — three dots above each scallop-point, and three over each circle, about ½ inch above it.



4. STEM STITCH

The branches are made by connecting up the bunches of dots, as shown in the pattern. This is quite easily done, as the little twigs are short, and we have the dots to guide us. But we must begin our twigs at the center-back, and from there we

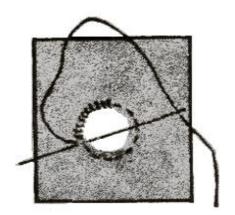
make them branch in opposite directions A very black, hard pencil, cut to a fine point, must be used to mark out the pattern. Before starting, the collar should be pinned to a board with drawing-pins to keep it steady and quite flat. The pencil-marks can be kept from smudging while we work by slightly damping the whole pattern with a sponge and then pressing it with a hot iron. This "fixes" the pattern.



1. HOW TO WORK THE SCALLOPS

Having completed our pattern, we proceed to work the scallops, cutting them away as we go along, being careful to cut only the linen. See picture 1. We must keep the shape of the crescents very neat, and regulate the stitches to fit the shape, making the longest ones come in the middle. Buttonhole stitch is, of course, the stitch used.

The "eyelet" holes must be carefully outlined by running a thread round them; then the enclosed stuff is cut out with a very sharp pair of scissors. The hole is edged with plain overcasting stitches, worked very regularly from left to right. See picture No. 2.



2. THE HOLE

We should remember to cut the holes a wee bit smaller than we want them to be when finished, because the working always tends to enlarge them. The twig and dot part of our pattern is very simple to work. Each dot is composed of four little stitches placed close together; the twigs are worked in stem stitch, as is shown in picture 4. The inside curve of the collar must be neatly hemmed with Number 60 white sewing cotton, and the cuffs with the same. Two small cuts can be made in the center of the back of the collar to give a "spring" and make it lie flat when tacked inside the dress; or we can set our collar and cuffs into bands of cambric, ¾ inch wide.

Reference:

Book of Knowledge. (1912). v. 28, p. 5526; https://archive.org/details/bookofknowledgec00meea

Book of Knowledge, (1918), v. 21-22, p. 5645; https://archive.org/details/in.ernet.dli.2015.20812

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Things to Make and Things to Do in 1910

EMBROIDERY

Huckaback Embroidery

Huckaback Table Cover

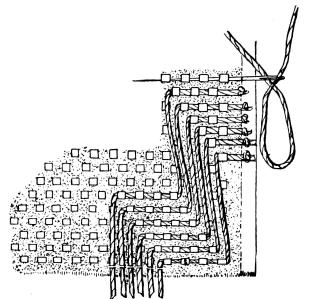
HUCKABACK TABLE COVER

HUCKABACK! This sounds like a very peculiar word; yet it deserves respect because of it great age, and because it has history wrapped up in it. Centuries ago, long beore there were stores within easy reach, hawkers, or "hucksters," us»d to tramp through England, Germany, and the Netherlands, to sell to castle or cottage a kind of linen cloth much prized by housewives. The man with back bent under the burden of his pack they called "the huckster," or "man with bent back," and the linen he carried "huckaback." We still use huckaback for toweling, but it is now an inexpensive and durable material suitable for other purposes. Worked in an easy and pretty fancy stitch, it is useful as a cover for a table or stand and is also attractive as a pillow-cover.

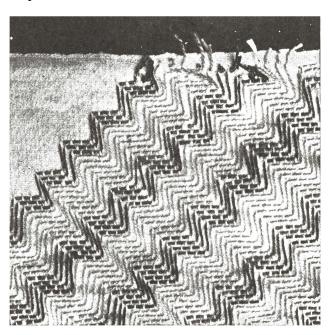
If we ask for it at the store, we shall find there are several kinds, one white and rather thin, measuring 23 inches in width, and a thicker rather cream-colored material, material, also 23 inches wide.

Both have a little white square spot. It is this little white spot which makes it possible to use huckaback as a foundation for fancy-work, as we shall see.

Suppose we have a table for which we should like to make a pretty washable cover. We measure it to see what quantity of huckaback we shall need, allowing for a hem round the edge. That shown in picture 2 is a rather coarse cream-colored variety. At the same time we buy some balls of embroidery thread, shading from light to dark either in blue, pink, yellow, or green, as fancy may dictate, to suit the general coloring of the room.



1. How to begin the pattern



2. the general effect of the pattern

If we look at picture 2, we shall see that there are two rows for each of the five shades — ten rows altogether to form a series. We might use fewer the pattern would be smaller; or still when we should get the effect of wider bands.

The method of obtaining the up-and-down pattern is very simple. We thread a wool needle — choosing this for its large eye and blunt point — with a needleful of the darkest color, and make a knot at the end of the thread. We start with this through the selvedge at the ninth row of white squares up from the bottom right corner of the cloth, and take one stitch to the left, as shown in picture 1. Then, omitting the three squares below, we pass the needle under the fourth and take up four squares on the needle, as though we were darning. If we have for- gotten how to darn, we

should look at the "Darning Stitch" section near the back of this book. The thread is then stitched through and cut off about one inch from the end.

Keeping the same colored thread, we start the next row with the square in the second row from the selvedge, and proceed to follow the course of the first thread along the squares beside it. If we remember always when we have once passed the irregularity of the first corner that we take up four squares on the needle, then miss the three squares below and start with the fourth, we shall find the pretty wavy pattern shown in picture 2 growing under our fingers. This illustrates the general effect of the work on a small portion of the cloth, not at a corner. Thus we see the work is simplicity itself, and can be done very rapidly.

When all the surface of the huckaback is covered with the thread, the edges with the loose ends are neatly turned over and hemmed in on the wrong side. A fringe or lace edging of the same color as one of the balls of embroidery thread makes a dainty finish to the table-cover; or, as this thread is much used for crocheting, we may like to crochet an edging with it. A pattern with a pretty

point would be most suitable. If we have learned how to make gimp with a hairpin fork, we may like to use that for an edging.

It is possible by working very short rows, say, two or three waves wide only, that is, with less colors, to make a border and leave the greater part of the huckaback uncovered. Again, with a little ingenuity, we can easily contrive many kinds of patterns — squares, diamonds, stars — and even outline figures colors; then and landscapes. But if anything of this kind is attempted, the huckaback should have a. very clear and prominent pattern, otherwise the counting of the squares will prove most tedious work and will be very- trying to the eyes. In fact, all work of this kind should be done on coarse material.

There are other uses for huckaback worked in the way here described. It can suitably be made up into handkerchief-sachets, shoe-bags, nightdress-cases, comb-bags, sideboard-cloths, and covers for tables, and one of the greatest advantages for all articles in daily use is that huckaback washes perfectly and wears very well, and in addition to this is quite inexpensive.

References:

Book of Knowledge. (1923). v. 15, p. 4828-4829; https://archive.org/details/bookofknowledge15meea Book of Knowledge. (1921). v. 15, p. 4828-4829; https://archive.org/details/bookofknowledge15unse Book of Knowledge. (1918). v. 17-18, p. 4828; https://archive.org/details/in.ernet.dli.2015.53234 Children's Encyclopedia. (1910). v. 7, p. 4773-4664; Hathitrust

Things to Make and Things to Do in 1910

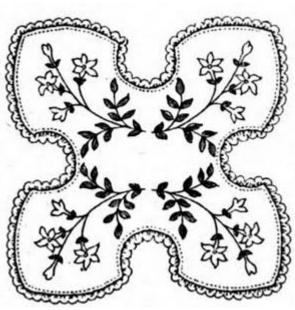
EMBROIDERY

Ribbon Embroidery

Table-Square In Ribbon Work

A TABLE-SQUARE IN RIBBON WORK

A table square is a useful Christmas present and if embroidered with dainty ribbon-work it can be quickly and easily made. Suppose we choose to make one for a present and have never tried to do ribbonwork before. This is the way we should set about it. We want material that is easy to work upon, and at the same time inexpensive; also a simple but pretty design. For the first, it is cheaper to buy half a yard of fine canvas, according to the quality and width. As



the canvas is usually very wide – that used in the picture measured 44 inches – two or three articles can be made from it besides the table square.

We will cut our table-square 18 inches by 18 inches — that is just half a yard square. Next we draw with a lead pencil the outline of the shape shown in the picture. The middle points of the half-circles are found by folding the canvas in halves, just one way and then the other, but not so as to crease the canvas. We must be sure to get the pointed corners opposite each other. The material may, of course, be left square, but looks better shaped.

Now for the design. If you can do it, draw your own from a real spray of flowers; failing that, get a ready-made transfer; place it, shiny side downwards, on the canvas, and press the paper with a hot iron until the design is well impressed.

The flower chosen here is the jasmine worked in yellow, and it is repeated in each of the four corners. We choose it because of its simplicity.

Three kinds of silk ribbon are used for the ribbon-work. The narrowest is the Pompadour or China ribbon (also called "baby ribbon"), about 1/8 inch in width. A wider kind is the giant ribbon – it is gigantic only compared with the narrow kind – and a third is the rainbow ribbon, which, as its

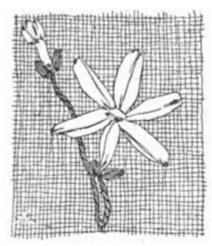
name tells, is shaded or variegated.

We will choose for our first attempt the narrow yellow ribbon. Four yards will be ample for the four sprays of jasmine. About half a yard of green ribbon is wanted for the leaves of each jasmine spray; but the quantity will depend on the skill which we use in passing from one leaflet to another. Wasteful people put as much ribbon on the back as on the front.

We shall also want a ball of green embroidery thread for the stems, a fairly blunt, short, large-eyed needle, and a little yellow sateen to line the square.

An ordinary darning-needle or crewel needle will serve the purpose, or a rug needle if one is at hand. We must see that the point is not very sharp, and watch that it does not pierce the ribbon anywhere.

In taking a needleful of the yellow ribbon for the blossoms, it is a mistake to cut a long piece, for the ribbon so easily twists, and tends to get stringy- when passed often in and out of the holes in the canvas. So we take a rather short needleful, knot it at one end, and pass the needle from the back to the front of the canvas at the center of one flower. We put the needle through the end of the petal, or rather, as a botanist would say. the leaf of the corolla, and while drawing the ribbon through after it, place the left thumb. under or over the ribbon to make it lie untwisted. Bring the needle out again through the adjoining lower hole of the canvas, and form the other half of the petal.



The flower

Of course, the stitch might be taken from the center of the flower again, but that would waste the ribbon on the back of the canvas. Then make the other petals and Then make the other petals and the tube of the corolla. A stitch taken sideways forms the center of the flower, or French knots may be made here, preferably in a darker shade. Two long stitches of green ribbon form the two halves of the leaf. The edges of stitches suggest the midrib. To fasten off the ribbon, we draw it through several of the stitches in the back. The ribbon *must* lie untwisted and even on the front of the canvas. This is the secret of successful ribbon-work



The leaf

We shall be surprised to find how quickly a leaf can be made. The stems are stitched with [lustrine / rope silk] in long and then short slanting stitches taken downward from the top to the bottom of the stem.

When all the sprays are worked, stitch the sateen lining on to the back of the canvas. If the canvas has been crumpled at all in working, it may be pressed flat with an iron. A pretty edging may be added to the table-square by making a frill of some of the variegated green ribbon. We draw up the thread which can be found along one side of it, and sew the ribbon round the edge of the canvas.

Ribbon-work is suitable for glove and handkerchief sachets, nightdress-cases, table-centers, fancy bags, doilies, cushion-covers, teacosies and dress trimmings.

References:

Book of Knowledge. (19110. v. 9, p. 2133; https://archive.org/details/TheBookOfKnowledge9 Book of Knowledge. (1919). v. 7-8, p. 628. ; https://archive.org/details/in.ernet.dli.2015.53237 Book of Knowledge. (1923). v. 7, p. 2139; https://archive.org/details/bookofknowledge07meea Children's Encyclopedia. (1910). v. 4, p. 2151; Hathitrust.org

Things to Make and Things to Do in 1910

EMBROIDERY

Satin Stitch

Cases for Handkerchiefs and Gloves

Dainty Brush and Comb Bag

Embroidering a Pocket-Handkerchief

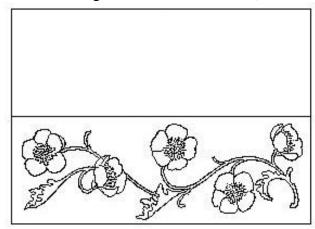
Putting a Name On a Handkerchief

Roll-Up Case for Silks [Embroidery Floss]

CASES FOR HANDKERCHIEFS AND GLOVES

Made out of half a yard of soft white satin.

Let us see if we cannot make a handkerchief and a glove sachet out of it. As we like to have dainty gloves and handkerchiefs, we also like dainty cases into which to put them.

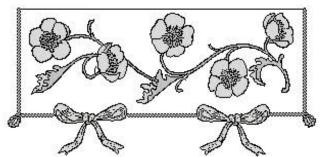


Now, the satin will be 22 inches wide, so let us cut a strip the full length (½ yard) and 13 inches wide. The piece that remains — 9 inches wide and ½ yard long- will just do for the handkerchief sachet.

We must begin by tacking the edges neatly, so that the satin may not fray. Let us decide to have our coloring yellow; it would look pretty if we were to embroider a design of buttercups with leaves on the upper side of the sachet. We could then line them with yellow satin, edge them with yellow cord, and tie them up with yellow ribbon.

Buttercups are very pretty and quite easy to work. First let us draw the design, or, if we cannot draw, we can buy an iron on transfer pattern by the strip. This we should lay lengthwise on the satin, taking care that the shiny side of the transfer is on the satin, and press it with a moderately hot iron.

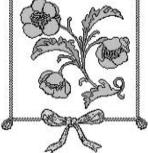
Let us work the buttercups in yellow embroidery floss. They can either be outlined, or, what is much prettier, worked thickly with the silk, and the leaves, of course, will be a soft green, the stems and the veins of the leaves being of a darker shade. If the work is at all puckered, we must iron it carefully on the wrong side, which will smooth away all creases. Having finished our embroidery, we must next get ½ yard of quilted yellow satin which should be enough.



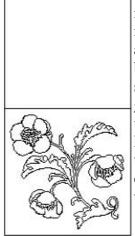
Now we must cut a strip exactly the same size as the satin for our glove sachet and tack it all round. Our next task will be to tack the satin and the lining very carefully together, after which we must sew them very neatly over and over with fine white silk. We must sew very evenly, so that neither the top nor the lining looks puckered.

We shall want a yellow silk cord of medium

thickness to match the quilted satin. Four yards at a reasonable cost a yard will be sufficient for the two cases, and this must be sewn neatly over and over all round, to hide that stitches that join the satin and lining together.



Let us put loops of the cord at the corners — it will look so much more finished than if it is left quite plain.



To tie the two cases we shall require 3 yards of yellow ribbon to match the lining and cord. The glove case, being long, will take two sets of ribbon to keep the gloves from falling out. Let us cut each piece of ribbon half a yard long, and sew them on neatly under the cord, about 4 inches from the end.

When this is done, we can lay our gloves on the quilted satin and tie the ribbons together, and we shall have a very pretty addition to the dressing-table.

Now let us turn to our other piece of satin. We shall first tack it all round, and, as it is to be folded to make a square, we must put our buttercups oh one half of the satin. We will work it to match the glove sachet, and then cut the lining to fit. We shall then, as before, tack the lining and satin together, and sew it over and over very neatly with white silk. Afterwards we must

sew the cord on over and over, and fold the sachet so as to form a square. Now we must sew on one set of ribbons, lay our handkerchiefs on the quilted satin, and tie the ribbons together.

The cost of the material for these two dainty articles will be reasonable, or we can leave out the ribbon to tie the cases and fasten them with buttons and loops, which would reduce the cost.

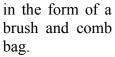
By making these two sachets at the same time we are able to make them much cheaper than if we made them separately.

References:

Book of Knowledge. (1912). v. 4, p. 1204; https://archive.org/details/bookofknowledgec04meea Book of Knowledge. (1921). v. 19, p. 6079; https://archive.org/details/bookofknowledge18unse Children's Encyclopedia. (1910). v. p.1183; Hathitrust.org

A DAINTY BRUSH AND COMB BAG

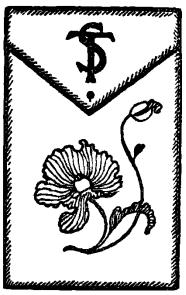
Every girl should wish to make her surroundings as charming as possible; and it is easy, by giving a little time and thought, to turn an ugly room into quite a dainty place. A pretty toilet-table is such an important feature in a bedroom that we are going to learn how to make a dainty addition to it





The bag we are going to make is really quite simple, and should not cost very much.

The first thing to do is to get a strip of soft white satin about 30 inches long and 8 inches wide. Tack the edges neatly with white cotton, so that they do not fray while you are working. On one end draw pretty bunch of flowers about 3 inches from the top and about 6 inches in length. You might



draw a pretty spray of poppies, with leaves, or dog roses, with foliage. If you cannot draw, you can buy an iron-on transfer pattern, which you can transfer to the satin.

Pin your pattern carefully in position, taking care that the bright side of the design (which is slightly raised, as you can feel by passing your finger over it) is touching the satin. Then press the paper on to the satin with a hot iron. It must not be too hot, or it will scorch the satin, or too cold, or it will not bring the pattern off. Then quickly remove the pins and lift the paper, and you will find the pattern transferred on to the satin.

If you have chosen a poppy design, work it in the pink shades of the Shirley poppy which are so lovely. Use an embroidery floss, and work the flowers pink, and the leaves and stalks, of course, green. If you do not want to put a great deal of work into it, you can make an outline flowers and foliage; but the effect will be much prettier if you work the pattern all over. You must be very careful not to make the stitches too tight, or you will draw, or pucker, the satin. When this is finished, draw your monogram, or your initials twined together to form a pattern, on the other end of the satin, about 1 ½ inches from the bottom. Embroider the monogram, or your initials (if you cannot draw, you can buy iron-on transfer initials), in pink and green, or perhaps in pink only if you prefer it.



Embroidery and Lace: Things to Make and Things to Do in 1910

Now undo the tackings, and cut the end near the monogram either round or pointed, as you prefer.

Then take a strip of pale pink silk to match the embroidery silk, and of exactly the same size and shape as your strip of satin, and lay them together, taking care that the embroidery is inside. Tack the silk and satin together all round except at the straight end — that is, the edge where the flowers are worked, and stitch it down neatly either by hand or by machine.

If you use a machine, you must take care that it does not pucker. This can be avoided by sewing strips of paper in with your work, which can afterwards be pulled out.

Now turn your work inside out, when you will find your flowers on the right side. Sew the silk and satin at the straight end neatly over and over. Take the embroidery, and double it over 12 inches from the end, when the sides will come together. Sew these carefully over and over, and you will find that you have a pocket with a straight piece, which must be turned over to form a flap. Then take some medium-sized pink cord to match your lining, and sew it over and over round the bag and flap, taking care to make loops of the cord at all the corners, and fastening it off neatly at a corner.

Turn down the flap, and in the center work a buttonhole. Put a pretty, fancy button underneath the buttonhole and on the bag itself. And now you will find that you have completed a very pretty and dainty addition to your toilet-table.

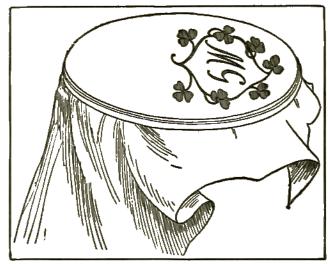
You could, of course, make it all in white, doing the embroidery with white embroidery when the lining and cord should be white to correspond, and the effect will be altogether charming.

References:

Book of Knowledge. (1910). v. 1, p. 232; https://archive.org/details/TheBookOfKnowledgeI Book of Knowledge. (1921). v. 1, p. 248; https://archive.org/details/bookofknowledge01unse Book of Knowledge. (19xx). v. 2, p. 8717; https://archive.org/details/in.ernet.dli.2015.120650 Children's Encyclopedia. (1910). v. 2, p. 983; Hathitrust.org

EMBROIDERING A POCKET-HANDKERCHIEF

Handkerchiefs maybe spoiled by unsightly marking, and it certainly is a pity to ruin a beautiful white cambric one by blotched initials in ink. Let us see how the marking may be plainly and yet artistically done in embroidery.



The finished corner on the embroidering frame

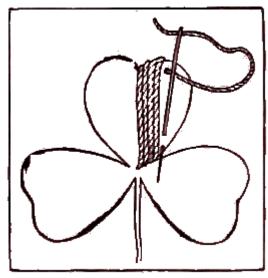
We can buy a dainty hemstitched handkerchief, and all we shall then require will be a pair of hoops, and a spool of ordinary embroidery thread, a reel of embroidery thread, and, if we cannot draw ourselves, an iron-on transfer design for the corner of a handkerchief (some small design such as shamrocks or forget-me-nots is most suitable) and some initials.

We shall, perhaps, find it easier to start with initials instead of a monogram, which is, of course, two or more letters twined together.

We will start by pinning the pattern across one corner of the handkerchief, taking care that the shiny side is lying on the cambric. This we must press with a moderately hot iron. We then remove the paper and pin the initials inside the circle of shamrocks that we have ironed on to the corner.

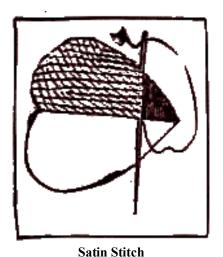
To embroider handkerchiefs successfully we take the two small wooden hoops, which fit tightly over one another, stretching the design over the smaller one and fastening the larger over the handkerchief, so that now the cambric looks like the top of a drum or a tambourine. Working on hoops will keep us from puckering the work, and until we have had a little practice this is difficult to avoid

When these preparations are made, we can begin the actual work. First we cut a short thread from our reel, and we find that each thread is divided into several strands. Let us thread our needle with four of these strands to do the padding. We pad the flowers and letters to raise them up and to make them firm.



Padding the leaves

Suppose we are going to work shamrocks round our initials. These are three small leaves of about the same size joined together on one stem, and a line or vein runs down the center of each leaf. Our first work will be to pad the leaves by taking a tiny stitch at the bottom of the right- hand half of the leaf, and with the cotton lying across the leaf making another small stitch at the top, again leaving the cotton on the upper side of the work, and crossing over the first stitch. And so we go on crossing the stitches on the right side, weaving the needle in and out till the half-leaf is padded thickly in the middle and thinly at the sides. The line for the vein must be left distinct. We can then pad the other half of the leaf in the same way. Now we must begin to work over the padding with satin stitch, very evenly, beginning at the bottom of the right-hand side of the leaf, and working to the top, and then from the top of the left- hand side to the bottom, so that these stitches go the reverse way to those of the padding. We put them very close together so that none of the padding shows through, with the line down the middle clear.



When we have finished the leaves, we can work the stalks over and over the blue line with tiny stitches, and as near together and as even as possible.

At last we can begin the initials. Pad the thick parts of these letters care-fully, taking only two strands of cotton in the needle. We must pad, too, with small stitches, and weave them over one another so as to keep them smooth. Then we work them over from left to right with satin stitch, using two strands of cotton and placing each stitch close to the other. Work the full-stop with tiny satin stitch.

Reference:

Book of Knowledge. (1911), v. 7, p. 1507-1508; https://archive.org/details/TheBookOfKnowledge7 Book of Knowledge. (1922), v. 5, p. 1517-1518; https://archive.org/details/bookofknowledge05meea Children's Encyclopedia, v.3, Page 1507-1508; Hathitrust.org

PUTTING A NAME ON A HANDKERCHIEF

We all know how very dainty and charming an embroidered initial makes a handkerchief, but only a few of us may know how simply and quickly this little addition may be made. And yet a little patience, and a knowledge of two of the simplest embroidery stitches, are all that are needed to obtain the most delightful and pleasing results.

Let us suppose we have never done such work before, and see how to set about it.

To begin with, we must remember to choose a linen handkerchief and one which is not to fine. Linen is easy to work on, and is no so apt to pull and pucker as a thinner material, like cambric. It lasts much longer also, and we shall think our work all the more worth while. The next thing to consider is the initial itself. We cannot all draw well enough to sketch one ourselves and it is easy to find something suitable to copy from. A good place to search is on the title age of a well-bound book. The letters on a title page are designed to good artists, and are, as a rule, well proportioned and very clear. Old hymn and Psalm books are places in which to find really good letters.



There is a great difference in letters and we shall, perhaps, have to search through several volumes before we hit upon exactly what we want. We much choose one that not only pleases us and has a pretty shape, but at the same time is not too much contrived or over-elaborate. The first picture gives us an idea of the sorts of letters to choose. Any of these work out well. The letter should be a fair size, for the smaller it is the more difficult it will be to work. One which measures from ½ inch to ¾ is the best to start with.

We lay the linen handkerchief on a drawingboard, and fan the corner out flat. Then we place the traced letter in position, black side down, of course, and go over its outline with a sharply-pointed hard pencil. We remove the tracing paper, and find that the clack lead on the back has allowed a faint outline of the initial to appear on the linen. With a very black and hard pencil we strengthen this outline, but keep it as fine as possible. Then we moisten the letter with a sponge, and wait till it dries, or iron it dray. This process will more or less "fix" the lead-marks on the material and prevent them rubbing off while we are working. A loose, soft make of cotton is best for the embroider, one which has very little twisted. Several well-known brands are almost equally good for this work.



Padding and filling-in stitches

First comes the padding stitch, which can be best understood by looking at the second picture. We use the same cotton, and arrange our stitches in the up-and-down direction shown, taking care to place more in the middle than at the edges, where we thin them out. Then comes the filling stitch, which is shown in the same picture. This goes in the opposite direction to the padding stitch, as can be seen in the picture. We make these very closely together, entirely covering the padding. It is important in this part of the work to follow the outline very carefully; a stitch that falls just short of, or over the outline will spoil the finish of the initial entirely. We should take time to keep the material held well down between the thumb and finger of the left hand as we go along, to avoid any puckering or pulling of the linen and finish off at the back neatly. We must also try to follow the pencil outline very faithfully.

If one thread gets at all twisted we must notice this, and at once turn the need round several time in the opposite direction. The threads, if twisted will not "bind together" and look smooth on the letter when finished.

An excellent plan – if we wish to make our design a little more handsome and distinctive – is to fit round the letter a little border or wreath such as is shown in the third picture. The little patterns are padded and worked in exactly the same way, of course, as the letters themselves.

One great advantage of giving a handkerchief to a friend for a present is that it is always most acceptable. No one can ever have too many which is not true of all presents.



DESIGNS FOR THE BORDERS

References:

Book of Knowledge. (1921). v.19; p. 6006- https://archive.org/details/bookofknowledge19unse *Book of Knowledge*. (1923). v. 23-24, p. 6006; https://archive.org/details/in.ernet.dli.2015.95752

A ROLL-UP CASE FOR SILKS [EMBROIDERY FLOSS]

Those of us who are interested in embroidery should make a little case to hold our skeins of silk. It is rather a good idea to think of such a case as a paint-box, and to use it in much the same way.

With clever fingers and a little ingenuity we can make ourselves many such dainty accessories for our needlework. It should be the delight of every young girl to have the contents of her work-box pretty and attractive to the eye as well as tidy and useful.

The girl who keeps her silks this way will save much time which would otherwise have to be spent in untangling them, and we all know that such a task is very provoking to one who is naturally of an orderly disposition.

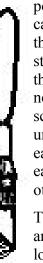
For this case, which holds twelve skeins, each in a separate slot, we should need half a yard of crash or colored linen, a scrap of flannel for the needle leaves, and a yard of brown cord. It measures 24 inches by 13 inches, and the piece for the slots, 6 inches by 18 inches Of course, we can choose the colors we like best; and the outside need not be made of linen, but can be made of silk, cloth, velvet or satin.

The case piece is cut oblong, and afterwards only one end is shaped as shown in the picture below, which shows the case opened out.

First. we hem the material all around very neatly, and then make the little pocket which comes at the other end by doubling the stuff over 4 inches and sewing it down. This pocket is useful for all sorts of odds and ends. scissors.

pencil, thimble, the threader — which we will explain presently — and will even take a small piece of any embroidery we may lie working on.

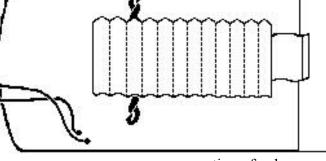
To make the slots, we just hem the 6-by18-inch strip all round, and then sew it down to the crash foundation in a series of flutes. Each flute will be 1 ½ inches of the strip sewn down to 1 inch of the foundation. It will be quite easy to do this if we tick off the measurements on both pieces with a lead pencil, then all we have to do is join the



points together. The position of the flutes can be seen in the second picture. We sew the strip in the middle of the foundation, starting 2 inches from the bag, or pocket. At this point we fit in our two needle leaves, neatly notching the three edges with scissors, and sewing the fourth edge just under the first flute. We must "back-stitch" each flute down, and very firmly sew it at each end with several stitches, one over the other, or they will come undone.

The inside of our case is now ready for use, and the only thing we have to get for it is a long pin, or "threader," made of 15 inches of copper wire, just bent exactly like a

hairpin. This we use as bodkin* and is used to thread each skein through a slot. It is a good plan to group the different shades of each color together. Thus it is easy to avoid mistakes in matching, and trains our eye to keen

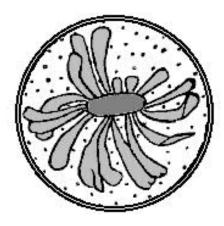


perception of color.

The cord is sewn on at the point in front and used as a fastening, and the ends are finished with knots.

The front of the case we shall decorate with a medallion of embroidery — a circle 2 ½ inches across, filled with a pattern, worked in crewel stitch, and having its background filled with French knots. We do this on a separate little piece of crash, cut ½ inch larger all around; the edges

will be turned in, and we shall hem it to the foundation when finished. In the medallion is a shaggy marguerite.



The pattern for the medallion given in the first picture must be traced off, and transferred to the material by means of a sheet of blue carbon paper. If we have not done any French knot. French knots before, we must work a few on an odd scrap of stuff first. They are not difficult. The thread is brought up to the right side of the stuff, and a tiny stitch is made near the point where the thread comes through; but *first* we have wound the thread twice round the needle, and after the stitch we have looped it one over the point of the needle before pulling it tight. This leaves a neat know on the front, and we have only to take out thread through the same hole through which ir came to the back before beginning the next knot.



The particular form of decoration shown here has been suggested chiefly on account of its simplicity. The medallion makes up charmingly, but if we prefer something more elaborate, we can, of course, substitute any pattern that commends itself to our taste.

References:

Book of Knowledge. (1921). v, 19, p. 6166; https://archive.org/details/bookofknowledge19unse Book of Knowledge. (1923). v. 23-24, p. 6166; https://archive.org/details/in.ernet.dli.2015.95752

^{*} A bodkin is a blunt, thick needle with a large eye used especially for drawing tape or cord through a hem

Embroidery and Lace

Things to Make and Things to Do in 1910

LACE

Braid Lace How To Make a Braid Lace Collar

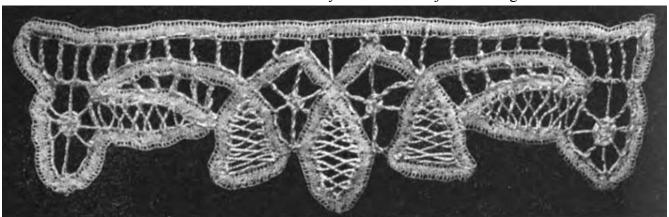
Cluny LaceCluny Lace Tablecloth

Hairpin LaceDoily Made of Hairpin Work

Purchased Lace A[nother] Dainty Afternoon Tea-Cloth

HOW TO MAKE A BRAID LACE COLLAR

Braid lace is made of a special kind of braid, which is joined into a pattern held together by fancy stitches. We must learn first what kind of braid to use, then how to form it into the required pattern, and afterwards how to make the fancy stitches which join it all together.

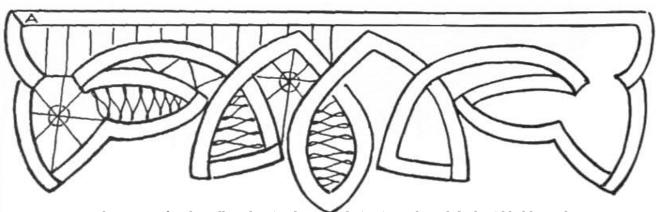


To begin with, the braid itself can be obtained in many different widths, and in several shades of cream and white. There are plain and fancy braids, and we can buy any of them by the yard. The pattern of braid lace has to be specially designed to fit the article it is used for. For a "stock" collar it is better to have as few joins as possible in the braid itself, so we will notice the pattern given here, and observe the double lines which show where the braid comes.

We shall see that they can be followed from the start — at the place marked A, in picture 5 — all through the pattern, and right back to the same place again. This allows us to have one piece of braid for the pattern, and only one join. Now, we must trace off this pattern, and transfer it to a piece of moss-green linenette [a cotton fabric that looks like linen), about 7 inches square. This is easily done with the aid of a piece of ordinary tracing-paper. Then lay the pattern on the green

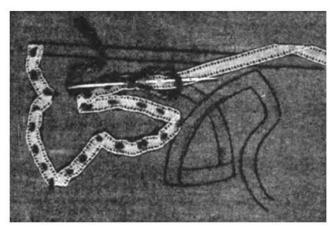
linenette, and, with a piece of carbon-paper in between, go over the lines with a pencil. If necessary, we can easily ink over the lines on the linenette afterward, to make them clearer. The braid to use for this is a plain pint braid, known as D.M.C. No. 6, and we shall want about 3 yards. We shall also need a small skein of special lace thread, No. 35 or 40, a medium-sized needle, and some scissors.

First, we must tack the braid down its center, along the lines of the pattern, on to the linenette. Picture 6 shows us how to arrange carefully the comers of the braid, which should be held with the fingers of the left hand while tacking. Then sew the overlapping comers very neatly with a few tiny stitches with a separate thread — the stitches must not go through to the linenette, of course. When tacking the braid round a curve, we should be careful to keep the tackings to the outer edge — or the widest part of the curve — to allow



5. The pattern for the collar, showing how the design is made and the braid held together

the braid to lie in neat, even puckers on the inner edge. These inner edges have- now to be "whipped up" to fit the curves by making small overcasting stitches in the edge of the braid, and drawing it up exactly to fit the pattern. We must use the linen lace thread for this, and be careful not to take the stitches through the green linenette. We should always finish off a thread with an in visible buttonhole stitch before cutting it off; this will prevent its coming undone, and looks quite neat.

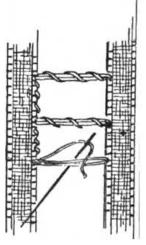


6. How to fix the braid in position

Now we come to the stitches for the filling. To begin with, they must never be drawn so tightly as to drag the braid out of shape, nor should the stitches be taken through the green ground, but only rest upon it. Let us remember that it is the *tacking threads* only which go through the green linenette. When our lace is finished, these tacking threads are removed and our lace comes away, dainty and quite transparent, while the pattern remains for the second half of our little turndown collar.

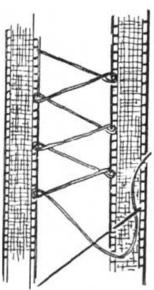
4. The twist

The fancy stitches are made with our needle and thread, and form the most fascinating part of the lace, as they fill the spaces in between the braid. There are a great many oi these filling stitches, but we are only going to learn how to do three of them



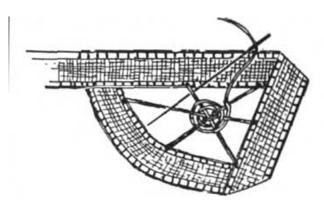
— the "twist," the "ladder," and the "spider" stitch. For the twist, make two crossway foundation threads from side to side of the braid, and overcast them loosely, as shown in picture 4. To reach the next twist, take three small whip stitches along the edge.

For the ladder, pass the needle from left to right under the edge of the braid, then again from right to left under the opposite edge. The spider stitch is really a darning stitch worked on twisted bars. We make the bars of the "twist," and start the darning stitch where they cross in the center, going under and over about six times round. Then we



3. The ladder

take the thread to the braid again with a couple of stitches over a twist, and fasten it off with a buttonhole stitch on the edge of the braid. Picture 2 makes this quite clear. In picture 5 we see in which spaces the various stitches are to go.



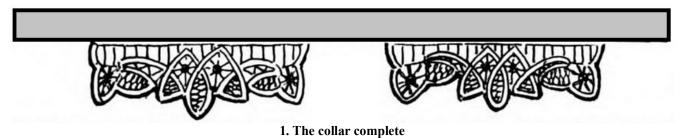
2. The spider

When taking a fresh needleful of thread we should keep the knot, of course, on the wrong side of the braid — and let it be a very tiny knot indeed. It matters very little which stitch we do first, but perhaps the bars along the top, which are made of the "twist," make the best beginning. Then we can fill in the ladders and the four

spiders. Then we untack the lace, press it on the wrong side with a warm iron, and put it away while we do the other side of our collar, which is made in exactly the same way.

To complete it we shall need a strip of cambric, about 14 inches long by 2 inches wide. This is

folded into a. strip to form the neckband of the collar, and the two pieces of lace are sewn to it very nearly, as shown in picture 1. Picture 7 shows how the lace looks when untacked from the linenette, and picture 5 gives the finished pattern, exact size.



Reference:

Book of Knowledge. (1911). v. 23, p 5352-5353; https://archive.org/details/1912bookofknowledgec17meea.

A CLUNY LACE TABLECLOTH

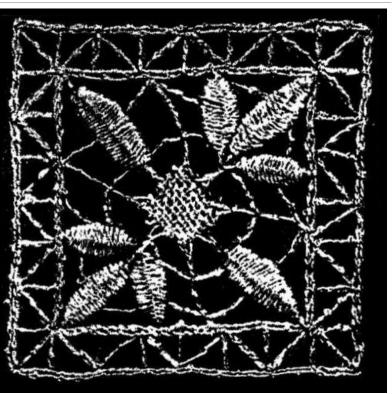
We have all seen Cluny lace; if we do not recognize it under that name, we shall quickly learn to detect it once our interest has been aroused and its charm appreciated. Cluny Lace is a new name for the earliest French bobbin lace which in the sixteenth century was called *passement*. The name is derived from the famous Cluny museum in Paris, where examples of ancient laces are still preserved.

THE DESIGN FOR THE TABLECLOTH PATTERN

This Cluny or passement lace is still made in the department of Auvergne in Southern France. The earliest laces were of gold and silver threads. The patterns today have changed very little, being still geometric, with formal floral forms and star-like centers. In Auvergne at the present time this lace-making is one of the chief industries. Nearly 200,000 women, living simple lives in the mountains, add to their small income in this way. They are able quickly to follow the fashions, since they can vary the materials with which they work, silk, worsted, and goat*s or even rabbit's hair being employed with equal facility. The old gold and silver laces are still made, but of course in greatly diminished

quantities, since this form of the fabric is no longer used on men's dresses.

In the seventeenth century, because of the large number of women engaged in the lace trade, there was great difficulty in obtaining domestic servants, and the general fashion for all classes to wear lace caused the distinction between high and low to disappear. Accordingly, a law was passed in 1640 forbidding any man or woman of whatever position to wear lace upon their clothes. In a word, the trade was swept away by the whim of parliament. Father Regis, a Jesuit priest, who was then in the district, did his best to console the sufferers thus reduced to beggary by the passing of this law. He did more. By his arguments he obtained a repeal of the edict, and at his suggestion the Jesuits opened to the Auvergne laces a new market in Spain and the New World. The Jesuit Father was later canonized for his good deeds. Under his new title of Saint François Regis



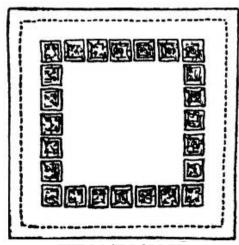
he is still held in the greatest veneration by the women of Auvergne, as patron saint of the lace-makers.

This example is made of linen thread, and the design shows little details, rather like daisy petals, fixed into a decorative network of finer threads, while parts of the lace are interlaced like darning.

Now, to make this lace requires some skill, but to embroider on to a linen foundation the stitches which represent it is not a difficult task. When a piece of Cluny is used as a tablecloth it is naturally placed on a dark ground to show up the pattern; we are going to make our lace right on to the dark ground, which will support it and always keep it in shape.

Real Cluny, when washed, inclines to pucker and shrink; in fact, its delicate curves and lines are never the same again. Ours will not suffer in this way, but will wash well and easily.

We shall get some hyacinth-linen — a deep shade, not a pale one — and a skein of linen thread, either white or unbleached, and make a tablecloth by using a number of lace squares arranged to form a border. In the picture twenty-four are used, but there is no reason why we should not make it smaller or bigger to fit our requirements. In any case, we shall not let the lace come too near the hem, which will be a wide one and hem-stitched, if we know how to do that; if not, we can hem it neatly in blue cotton on the wrong side.



THE LACE BORDER

To transfer the pattern, we shall have to get a piece of transparent paper and trace it from this design — in outline only and as simply as possible. Next, with a stick of crayon or schoolroom chalk, we must rub all over the other side of the tracing, smooth the chalk into the paper with the tips of the fingers, shake off the loose dust, and our transfer is ready. We must lay it carefully on the blue linen, just where we have decided our lace shall come, pin it down to a board, and go over each line again with a pencil. Lift the paper and we find the design well defined on the linen in chalk. We dip a brush in white water-color paint, go over the lines quickly, and as soon as they are dry we can begin to work on that square.

The stitches are of the simplest — in fact, any we know can be used if they add to our "lace" effect. In this square, knot stitch is used for the straight

lines, and the "petals" are done with a loose center vein, composed of a straight thread, under and over which all the crossway stitches are slipped, exactly as one does the string on a parcel.

Knot stitch is the simplest form of art line stitch ever invented. Having started in the usual way, and finding our needle and thread at the beginning of a line on the right side of the stuff, we hold the thread with the left finger and thumb along the line we wish to cover, and fix it in place by a tiny crossway stitch, at right angles, taken in the linen exactly underneath the thread. We pull it all taut before releasing the left thumb and finger, and it "does itself" with incredible speed.

The irregular spot in the middle of the square is common darning, which imitates exactly the texture of parts of the real Cluny lace of Auvergne.

The work has the charm of being easily and quickly done, and of being really artistic. Once we have learned to do it, we shall commence to observe patterns of Cluny lace, and to distinguish between them. Many of them are easily copied, and if we have even a small knowledge of drawing, we may vary our work.

This linen work is so strong that it may be used for many purposes. For instance, we may make a counterpane for a baby sister's crib, a washable cushion cover, or, if we work it on white linen, a cover for our bureau. If we have patience to do the work on soft cream-colored scrim, we may make a pair of very pretty curtains for a bedroom, or sitting-room window at small cost. Any of these things would be suitable for a Christmas present, and as the work is quite out of the ordinary run of fancy work, it would be very acceptable.

Thin waxed paper, of the sort that comes from the florist's, around flowers, is the best to use as tracing paper. It is tough and if well taken care of can be used quite a number of times. A good way to take a tracing from the pattern is to hold it firmly on the window-pane.

Reference:

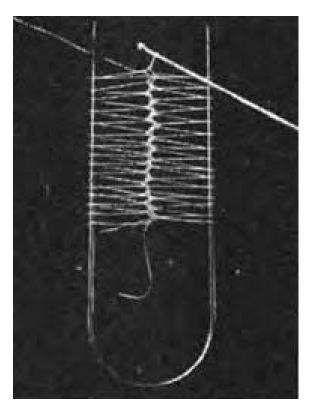
Book of Knowledge. (1918). v. 21-22, p. 5525-5526; https://archive.org/stream/in.ernet.dli.2015.20812

A DOILY* MADE OF HAIRPIN WORK

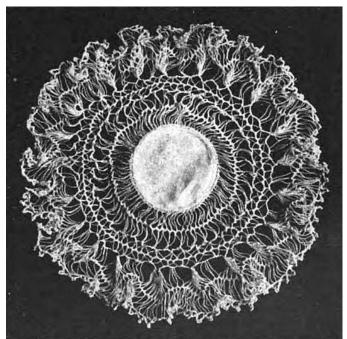
The lacy-looking doily seen in the picture 1 may appear difficult to work, but it is really quite simple when the secret of making hairpin crochet gimp is understood. The doily shown is indeed a first attempt at hairpin work.

The things necessary for making it are a ball of crochet cotton, size 20, a doily center, a crochet hook, and two metal hair- pin forks. A steel crochet hook, size No. 3. should be used. If we do not understand crochet work, we should turn to the Extracts section for "How to Crochet."

If we intended to do very fine work, we might use a straight wire hairpin; but as it would be unwise to attempt any but fairly coarse gimp at first, we should buy two "hairpin forks," as they are called, one with a span of $\frac{3}{4}$ inch between the prongs, the other with $1\frac{1}{2}$ inches. The larger one is for making the wide gimp seen in the picture on either side of the narrow gimp, which is made with the smaller hairpin.



2. The doily as it appears when finished



First, we set about making the wide gimp. About two inches from the end of the cotton, tie a loop in it 3/4 inch long, just half the span of the fork. Then, taking the hairpin in the left hand, prongs upward, we put the loop over the right-hand prong. Now, with the long cotton lying over the fingers of the left hand, we turn the fork round, so that the cotton encircles the left prong. To secure it, so that it forms a loop round that left prong, we take the crochet hook and draw the cotton forwards from behind, through the loop already made on the prong now to the left, and make a chain stitch. Then we lift the handle of the hook over the prong on the right while turn ing the hairpin.

Next, we make a double stitch through the front part of the loop on the left. After that we turn the hairpin and draw the cotton through the loop in the hook. And we proceed like this:

- (1) Make a double- stitch through the loop on the left see picture 1.
- (2) Turn the hairpin while lifting the crochet hook over the prong.
- (3) Draw the cotton carefully through the loop.

We continue in this way, working between the prongs, until the hairpin can hold no more loops, and we have to withdraw it. We must take care to pick up the last two or three loops on to the prongs again to form a foundation for another hairpinful. The loops should not be so tight as to draw the points of the prongs together, for then the loops of the gimp would get smaller. To judge the quantity of gimp required, we lay it round the doily center until we find enough has been made for the inner ring, and then fasten off the cotton by drawing it through the last loop and pulling it tight. The doily center may need a chain of crochet worked round it to make a foundation for the loops of gimp. This was done in the case of the doily that is shown in picture 2. A row of chain is worked round that, each stitch being taken through a loop of the gimp. Some people put a circle of feather — stitch near the edge of the doily center. It is best to tie and join the centers of the ends of gimp with needle and thread and cut off loose ends.

We next make, on the smaller hairpin, enough gimp to go round the doily. The loops of the two gimps are joined with chain stitch. Two large loops are taken into a chain stitch, then three chain crocheted, then two small loops taken into a stitch, and again three chain stitches follow. This is repeated till all the loops are crocheted in.

We shall now want a longer piece of the large gimp to go out- side the small one. To this it is joined by crocheting three chain, then twelve chain, each through a loop of the large gimp. These twelve chain are joined into a circle by drawing the cotton through the first of them. We next make three chain, and follow that by taking two chain through two loops of the small gimp; then three chain, then two chain through two large loops; then three chain, then two chain through two small loops. These stitches are repeated until the circle is completed.

It will be seen that "doubling back" on the twelfth stitch forms a kind of scallop and gives fullness like a frill. This part requires special care in counting the number of stitches.

At present the outer loops of the large gimp form a looped fringe. To give the doily a neat edging we join the loose loops by crocheting three chain, then a chain through a loop, and repeat this until we come to the dip between the scallops, where the two loops are together on the opposite side of the gimp. At this point we make four chain, each stitch through a loop, then draw the cotton through the first of these four chain to make a small scallop, and proceed three chain and a chain through a loop until the next dip is readied. This we repeat until the loops are used up.

Lastly, to make the points to the edging seen in the picture, we start a chain through the middle stitch of three; make six chain; take a chain through the fourth one back to make the point; make two chain; then make one chain through the middle stitch of the three chain below. This is repeated all round the doily, giving it a durable edge, so that it can be used for a cake-dish, and will stand washing well. With a little ingenuity, pretty designs for embroidery work can be made with hairpin gimp. Treble stitch can be substituted for double stitch, and gives a solid, broad center to it. This effect is increased is increased by working three treble stitches into each loop.

Wool, macrame twine, silk, in fact, any thread used for crochet, will make hairpin gimp. Done in peri-lusta** the gimp makes a foundation for pretty insertions and laces of various kinds. Bags, purses, shawls, and other articles can be made with hairpin gimp.

* in the 1910 Children's Encyclopedia and the 1911 edition of the Book of Knowledge, doily is spelled doyley.

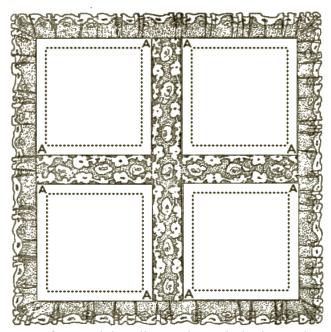
** a brand of embroidery thread similar to DMC & Anchor.

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A[NOTHER] DAINTY AFTERNOON TEA-CLOTH

Until we have tried it, we can have no idea what a pretty afternoon tea-cloth made of four linen handkerchiefs joined together by strips of lace. Nothing could be simpler, or easier to make, and we shall find that this is the best way to set about the work.



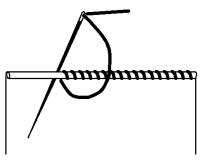
Buy four plain linen hemstitched pockethandkerchiefs of equal size, and lay them side by side, in two rows, to form a square, leaving a space of about 1 ½ inches between them, to be filled in by lace insertion, as shown in picture 2.

We must measure carefully the quantity required, because the size of handkerchiefs varies considerably. The insertion should be joined to the handkerchiefs by means of *whipping*, or tiny over-and-over stitches, which, in case we have forgotten, are worked as shown in picture 1. We lay the edge of the insertion against the edge of the handkerchief, working the two together in this way, but being careful not to pull the stitches too tight. They should be just tight enough to hold them together. The next thing to be done is to sew

on all round the cloth a frill of lace to match the pattern of the insertion, which adds in no slight degree to the general effect of the cloth.

1. The whipping stitch

This lace should be whipped up and then can be joined to the cloth. We must make a tiny hem of the rough edge



of the lace, whip it, and draw up the cotton until we have got the lace to the right fullness, remembering that if it is too full the effect is not pretty. The gathered frill should be joined to the cloth, just in the same way as we joined the insertion. It is important, of course, that the lace to be should be length into four parts, which should be marked with pins, and, later, when the whipping is done, should be pinned to the four corners of the cloth.

The insertion will need to be carefully joined to the lace where the two meet, at the places marked A A in picture 2. To make it quite firm, the insertion should be finished off with a tiny hem, to which the lace can be afterwards sewn. If something more elaborate is wanted, little embroidered handkerchiefs could be used instead of the plainer ones shown in the picture. Plain linen the handkerchiefs cost about very little, and the embroidered ones a little bit more; while for the lace we can pay almost any price we choose.

References:

Book of Knowledge. (1921). v. 17, p. 5445; https://archive.org/details/bookofknowledge17unse Book of Knowledge. (1918). v. 21-22, p. 5445; https://archive.org/details/in.ernet.dli.2015.20812

Embroidery and Lace

Things to Make and Things to Do in 1910

TECHNIQUES

Button Made From A [Shoe / Boot]-Lace

Darning Stitch

Feather Stitches

How To Crochet

How To Use The Needle

A BUTTON MADE FROM A [SHOE / BOOT]-LACE

It may interest us to know how we ordinary leather shoe-lace. We take one end, just as we should make a should not be too big, as it is to be when completed, to a coat. The button is to tie a series of knots, round and neat as we make it.

It is sufficient to keep on tying another, until the button is the make a really attractive button, we principle shown in the picture.



can make a coat-button from an the boot- lace and make a loop at loop in a piece of string. The loop used for attaching the button, plan to follow in making the taking care to keep the button

simple knots, one on top of required size. But if we want to should loop the shoe-lace on the

We need not stop at three loops, but can continue the series on the same plan, and then pull the whole tight, when, if we have been careful, we shall have a neat, round button. A little practice will soon enable us to invent other designs for our shoe- lace buttons. The best plan is to practice for a time with a piece of thick string until we thoroughly understand how to tie the knots so that round, like a little ball. The final knot should be securely fixed.

References

Book of Knowledge. (1911). v. 22, p. 5199; https://archive.org/details/TheBookOfKnowledge22 Book of Knowledge. (1912). v. 17, p. 5199; https://archive.org/details/1912bookofknowledge17meea Book of Knowledge. (1919). v. 19-20, p. 5351 https://archive.org/details/in.ernet.dli.2015.53235 Book of Knowledge. (1921). v. 17, p. 5351; https://archive.org/details/bookofknowledge17unse Children's Encyclopedia. (1910). v. 8, p. 5199; Hathitrust

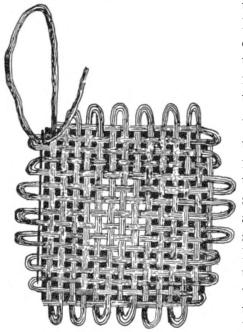
EXTRACTS

DARNING STITCH

from "How To Make Old Clothes New" A Lesson In Darning, Patching, and Mending

Darning

The darning thread should be fairly soft, not too coarse for the material, and as like it in color and



texture as possible. When about to darn a stocking we thread the long- eyed darning needle by holding it in the right hand, point downwards, loop the end of the woollen mending over it, draw the needle out of the stretched loop so formed, and with the finger and thumb of the left hand press the looped mending through the eye. No knot is wanted.

We start darning on the wrong side at the left bottom corner of the hole — not close up to it but outside the part wearing thin, for, if the darn is not begun beyond it, this worn part will give, through the increased strain, directly the stocking is put on. The stitch is really a weaving of the mending thread with the worn and broken threads of the stocking, the needle taking up as many stitches as it can conveniently hold, picking up a thread, then leaving one, first in a row away from us, then in a row towards us. We must then take care, before drawing the thread up loosely with the right hand, after taking the needleful, to hold down with the left thumb the loop forming at the end of the thread, and leave it there to allow for shrinkage in washing. We should also

be careful not to pucker the material when pulling the thread. The stitches are repeated in the same direction, backwards and forwards, and the thread crossed over the hole when we arrive at it. It is better not to let the row of loops at the ends be in line, but in steps up to the longest stitches made across the hole, then down again beyond it. This prevents too great a strain on the two threads at the ends of the darn; but, of course, the shape of the darn must depend on that of the hole.

Having finished this warp darning, we cut the mending thread, turn the stocking round to the left and cross the previous threads as shown in picture 1, in a kind of lattice-work, taking care not to pierce the darning already done, but passing the needle over and under the strands alternately. The crossing is done in a regular oblong. Careful darners always put a hard wooden ball in the foot of the stocking and mend on that.

References:

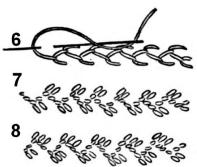
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EXTRACTS

FEATHER STITCHES From "The Doll's Little Stays"

When starting to learn how to do feather-stitching, the best way is to trace a straight line from top to bottom of a piece of canvas, and take up each time the same number of threads on each side all the way down. Thread a crewel-needle with cotton, and bring it up on the line; then hold the cotton under the left-hand thumb, insert the needle at a little distance to the right side, about a quarter of an inch higher than the place where the needle came out, and, pointing it in a slanting direction, bring it up on the line a little below the place it was previously brought out. Pass the point of the needle over the cotton held by the thumb, and draw the needle and cotton through. Repeat this on the left-hand side.



You will now have a stitch on the right side and one on the left. Now again hold the cotton down, and make a slanting stitch on the right side, repeat this on the left side, and go on in this way, making one stitch on the right and one stitch on the left, until you have made the length desired. If this is not clear, look at picture 6, which explains much better than words. The cotton must not be drawn too tightly, especially if the work has to be washed, in case the material should shrink. Now, if you want to make fancy feather-stitching, such as shown in pictures 7 and 8, you only have to work two or three stitches, one below the other, on each side of the middle rib, forming double or treble branching.

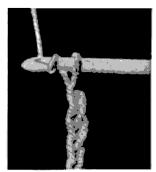
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EXTRACTS

HOW TO CROCHETFrom "Simple Hockey Scarf for a Girl"

First we think about crochet stitches. As a matter of fact there is only one, because all crochet consists of loops made by means of the hook connected by being drawn one through the other. The variations of this looping are called stitches. For the scarf we must learn three: 1, chain; 2, treble; and 3, half-treble. The chain is used as a foundation for the others. The other two stitches are used in alternate rows, backwards and forwards, first the treble, then the half-treble. This makes a distinct stripe in the pattern.



To make the stitches, tie a little loop in the end of the wool. Take the hook in the right hand, hold the end of wool in the left, and place the hook through the loop. Twist the wool once round the hook and draw it through the loop, another loop through the first. We thus make 40 chain stitches.

Twisting the wool round the hook to make another stitch is called an "over." So "making an over" is taking up wool on the hook by twisting it round once.

1. A chain stitch

Treble stitches are worked into the row of chain already done. Keep the hook in the last chain (No. 40), make an over, insert hook in 39th chain, taking up two threads. Make an over, pull it through the 39th chain; make another over, pull it through two stitches on the hook. Make an over, pull it through the two remaining stitches, and the "treble" is complete.

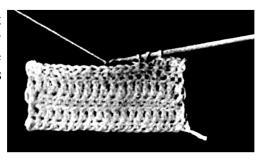
3. A treble stitch

Then do the same again into the next chain. When you have done 40 treble, make one chain (this is to keep the edge even), and go back with the next stitch, called "half-treble." Keep the hook in the chain, make an over, insert hook in top treble of preceding row, taking up one thread only (that is, the one on the side nearest to you). As you work, make an over, draw it through the one thread, make another over, and draw it through all three.

We must not forget to take up one thread of the preceding row when doing half-trebles and two threads when doing trebles, or we shall alter the pattern.

Do a little piece like picture 3, which shows the half-treble. It will help you to get your stitches even, and teach you how tightly to hold the thread. Woollen crochet should always be loosely done. The wool is easily stained, and wears threadbare.

Occasionally count the number of trebles in a row to see whether there are still 40. It is very easy to miss one, or to make one too many.

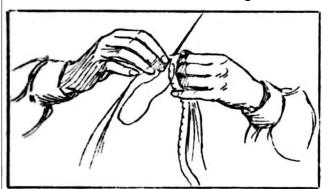


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Book of Knowledge. (1912). v. 6, p. 1348-1349; https://archive.org/details/TheBookOfKnowledge6 Book of Knowledge. (1921). v. 5, p. 1364-1365; https://archive.org/details/bookofknowledge05unse Book of Knowledge. (1923). v. 5, p. 1364-1365; https://archive.org/details/bookofknowledge05meea Children's Encyclopedia. (1910). v. 3, p. 1348-1349; Hathitrust.org

HOW TO USE THE NEEDLE

We all think that it is the easiest thing in the world to thread a needle, but the right way to do it is to

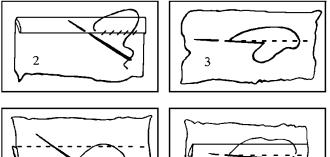


thread it by the end just cut off the reel, making a tiny knot at the other end. If the cotton is put through the needle at the opposite end all the gloss goes out, the cotton becomes woolly, knots, and breaks off very easily. Always choose a needle that is just a little thicker than the cotton. This will open the material enough for the cotton to come through without any unnecessary pulling and tugging.

Now, if you want to know exactly how to hold the hands to do some good work, look at the picture [1]. You will see that the left hand holds the piece of material between the thumb and first finger, letting it fall loosely over the back of the hand, the little finger just holding it in place. The right hand holds the needle and pushes it in and out of the material, a thimble on the third finger helping to push the needle through. The picture shows the hands in position when doing a hem — which is, as we all know, a double fold of material, turned down and folded over to protect a raw edge. The width of the first fold of a hem should be about one-third the width of the hem required, but in very narrow hems the first fold is the same width as the second. If, however, you intend to sew very fine material, such as muslin, the fold must be the same size as the

When you have decided what the size of the hem should be, turn the double fold and press it down firmly with your nail, then tack it, with long, even stitches. This will save a lot of time, for the hem will keep pressed down in position, and it will help to get the work straight and even. The needle is then put in the material, as you can plainly see in the next picture [2], the stitches being done from right to left in a slanting position. There are many different kinds of stitches, but for our present purpose it is only necessary to know a few of them. The running stitch [3], is one of the most useful to

hem, otherwise the rough edge will show through.



learn, for it is with this stitch that seams are made and materials gathered.

If you are anxious to learn how to do really beautiful sewing, try first on fine canvas, or on any other very coarse material, where the threads can be easily seen, taking two threads on the needle and going over two. You will be surprised to find how easily the hand and eyes will be trained to work evenly and regularly, until you can work quite pretty little stitches on any material without counting the threads, which is always a slow and tedious method of working.

4

When you can do the hemming and running stitches quite evenly, you have mastered the most difficult part of sewing, for all the other stitches are more or less made from these two.

If you look at picture 4, for example, you will see a little pattern of running and felling, which always looks full of difficulties to little girls, although it is simply running and hemming. Two pieces of material are put close together, the back piece slightly overlapping at the top to allow for the folding

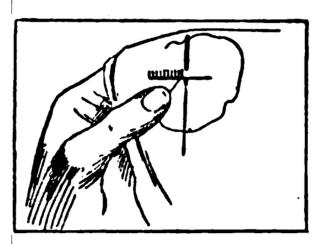
over of the raw edge, and joined together, on the wrong side, by running stitches. The material is then opened under the seam, laid flat, and the two edges folded over like an ordinary hem.

A glance at the picture will show the work far better than it can be explained.

The easiest way for little girls to do running and felling is by French seams. It will probably be the most popular way of doing the seams in dolly's underclothes. If you look at the picture [5] you will see that this kind of seam is simply a double row of running stitches. The first row is done in the ordinary way, then the raw edges are cut as short as possible, and the seam turned inside out, a second row of stitching giving perfect neatness in the finished work. You must, however, remember when doing these seams that the first row of running, instead of being done on the wrong side, as for running and felling, is always done on the right side, the second row putting the first one out of sight.

Gathering is done with the same stitches as running, except that you should take up only half the threads that you miss. The thread is pulled to gather the fullness. No knots or joins must be allowed in the thread, or it will not come through the material to form the gathers. Measure the piece of stuff you want to gather, and take a long enough piece of thread to leave two or three inches to take hold of when you want to draw it. It is always better to do two or three rows of gathers in case one should break, besides giving more evenness and regularity to the gathers.

If the gathers are done on calico [a light weight, even weave cotton fabric], or any other fine material for underclothes when the thread has been drawn, a thick needle should be used to stroke down the material between each gather.



Buttonhole stitches come next, and these are by no means too difficult to be attempted. They are really quite easy when you know the way. Try first on a piece of canvas or coarse flannel, and make very even and regular stitches quite close to each other. The picture [6] shows just how the stitches are made. Let the cotton go under the point of the needle and pull the needle down gently, letting the thread cross over itself where the needle came out. If you follow those directions, and look at the picture, you will really be surprised how easy the stitch is. It is not only useful for buttonholes, but for embroidering flannel petticoats, as we shall see later.

References:

Book of Knowledge. (1921). v. 2, p. 487; https://archive.org/details/bookofknowledge02unse *Children's Encyclopedia*. (1910). v. 1, p. 327; Hathitrust.org

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